c. 3 - 1978

SF AGE

WARNING!

plastic, etc.) by forcing through a die. [L *extrūdere*, to thrust out.] —**ex•tru'sion** *n.*

ex•u•ber•ant (ĕg-zōō'bər-ənt, ĭg-) *adj.* 1. Full of unrestrained high spirits. 2. Lavish; profuse. 3. Growing abundantly; luxuriant. [< L *exūberāre*, to overflow.] —**ex•u'ber•ance** *n.* —**ex•u'ber•ant•ly** *adv.*

ex•u•date (ĕks'yōō-dāt') *n.* An exuded substance; exudation.

ex•ude (ĕg-zōōd', ĭg-, ĕk-sōōd', ĭk-) *v.* **-uded, -uding.** 1. To ooze or pour forth gradually. 2. To emit; give off. [L *exsūdāre*, to sweat out, exude.] —**ex'u•da'tion** *n.*

ex•ult (ĕg-zŭlt', ĭg-) *v.* To rejoice greatly, as in triumph. [L *exsultāre*, freq of *exsilīre*, to leap up, rejoice.] —**ex•ul'tant** *adj.* —**ex'ul•ta'tion** *n.*

ex•ur•bi•a (ĕk-sûr'bē-ə, ĕg-zûr'-) *n.* A usually prosperous residential area beyond the suburbs of a city. —**ex•ur'ban•ite** (-bə-nīt') *n.*

-ey[1]. Variant of **-y**[1].

-ey[2]. Variant of **-y**[3].

eye (ī) *n.* 1. An organ of vision or of light sensitivity. 2. Sight; vision. 3. A look; gaze. 4. Ability to perceive or discern. 5. Viewpoint; opinion. 6. Something suggestive of an eye. —**make eyes at.** To gaze at flirtatiously. —**see eye to eye.** To be in agreement. —*v.* **eyed, eyeing** or **eying.** To look at; regard. [< OE *ēage*. See **okw-**.] —**ey'er** *n.*

eye•ball (ī'bôl') *n.* The ball-shaped portion of the eye enclosed by the socket and eyelids.

eye•brow (ī'brou') *n.* The hairs covering the bony ridge over the eye.

eye•ful (ī'fo͝ol') *n.* 1. An amount that fills an eye. 2. A close or revealing look. 3. A pleasing or striking sight.

eye•glass (ī'glăs', -gläs') *n.* 1. A lens used to aid vision. 2. **eyeglasses.** A pair of mounted lenses worn to correct faulty vision.

eye•lash (ī'lăsh') *n.* One of the hairs fringing the edge of an eyelid.

eye•let (ī'lĭt) *n.* 1. A small, often edged or rimmed hole used for fastening with a cord or hook or to decorate fabric. 2. A metal ring designed to reinforce such a hole. [< OF *oillet*, dim of *oil*, eye.]

eye•lid (ī'lĭd') *n.* Either of two folds of skin and muscle that can be closed over an eye.

eye•piece (ī'pēs') *n.* The lens or lens group closest to the eye, as in a microscope.

eye shadow. A tinted cosmetic applied to the eyelids.

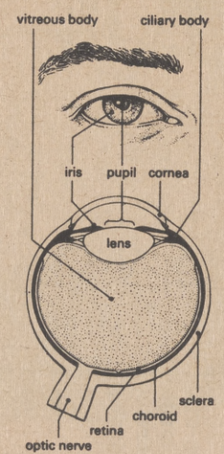
eye•sight (ī'sīt') *n.* The faculty or range of sight; vision.

eye•sore (ī'sôr', -sōr') *n.* Something offensive to look at.

eye•strain (ī'strān') *n.* Fatigue of the ciliary muscle or of the extrinsic muscles of the eyeball.

eye•tooth (ī'to͞oth') *n.* A canine tooth of the upper jaw. [Perh because it lies immediately under the eye.]

eye•wit•ness (ī'wĭt'nəs) *n.* One who has personally seen something and can bear witness to the fact.



eye
Anterior view and cross section of the human eye

ô paw, for/oi boy/ou out/ŏŏ took/o͞o coo/p pop/r run/s sauce/sh shy/t to/th thin/*th* the/ ŭ cut/ûr fur/v van/w wag/y yes/z size/zh vision/ə ago, item, edible, gallop, circus/

Threat to Youth

By LESTER DEARBORN

San Art Press
INTERVIEW: Tony Reveaux

FOR = S F A I

RE = REVEAUX INTERVIEW

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SANI-ARTE FRISCITUTE

WHEN ANTHONY REVEAUX ISN'T TEACHING AT THE ART INSTITUTE, HE IS WORKING ON A BOOK ABOUT INDEPENDENT FILM FOR E. P. DUTTON & CO. HE RECENTLY RECEIVED A GRANT FROM THE ACADEMY OF MOTION PICTURE ARTS & SCIENCES FOR THE COMPLETION OF AN INTERNATIONAL ANIMATED FILM REFERENCE GUIDE FOR G. K. HALL & CO. THE NATIONAL ENDOWMENT FOR THE ARTS HAS PROVIDED A GRANT FOR THE PRODUCTION OF CINEMATIC CALIFORNIA, A MULTI-IMAGE MEDIA SHOW ON THE HISTORY OF THE MOTION PICTURE IN CALIFORNIA. REVEAUX WILL WRITE, DIRECT AND PRODUCE THIS WORK FOR THE OAKLAND MUSEUM TO OPEN IN OCTOBER, 1973.

INTERVIEW WITH REVEAUX:

Diane Kitchen: You are teaching Film History as well as Expressionist Cinema here at the Art Institute. Will you describe what the classes are?

Tony Reveaux: At the Art Institute, which is mainly a studio school, a contemporary atelier, most of the courses are hands on studio courses where the product is a completed aesthetic artifact. And of course some of these artifacts are more aesthetic than others. But at least the intent is there. Let's say your majoring in film at a university, at some place like UCLA or USC, the film activity is but a tiny fraction of this enormous engine of educational technology that is a university. So this means that not only physically but in other ways too, the student is connected to the rest of this educational matrix and, in order to take practical courses, you must take many kinds of liberal arts and other classroom-type courses. So its very different here at the Art Institute. It seems to me about 10% at best of a student's work here might be in critical studies.

D: How do you feel about this percentage split?

R: I think it's OK but it shouldn't be any less. I have no quarrel with the way the Art Institute is set up. I think it achieves what it sets out to do. And it's proven that over several generations.

D: How do you think critical studies is useful to a student?

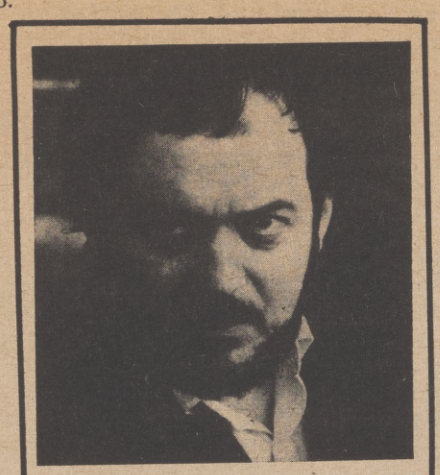
R: There are two ways that critical studies in school can help. The firat and perhaps most important way is for the student to have some perspective on where film art has been and where it is going, if indeed they want to be where it's happening, where it's going.

D: So in that respect your History of Film and Expressionist Cinema classes bring one up to date.

R: It gives perspective on what the form of film has been and how other artists in time have solved many of their problems; for better or for worse, in terms of telling their stories and expressing their visions. The second is that for many students it will mean perhaps eventually a sharper edge on their own work; a bit mor tightness, a bit more depth. This is something that unlike in a studio course, you can't always tell imediately. In a studio course like painting or drawing or sculpture, every week or at least at the end of the semester there is a result that one can look at in terms of what you have learned. Whereas, in critical studies, the result, if positive, may not be felt or seen for years. And since the way we work here is not to try and produce term papers and the like, all of it goes directly into the student to the extent that they can or want to take advantage of it....And I can say that I've taught in university situations of various sorts where the majority of students were not filmmakers but were into philosophy or history or English or French or Sociology. And were learning within the framework of their own direction which deals mostly with the written word. So I find it particularly enjoyable teaching here within the context that most if not all the students are active artists. So we try to shape what we study and what we look at. What can give them the best concepts of what the possibilities in film art are.

D: What do you do in the Expressionist Cinema class?

R: In Expressionist Cinema we have the structure of a seminar, with from ten to twenty students. And we have the opportunity to first look at a film in projection and discuss it, and then to look at it under the 'electron microscope' of film, which is the flatbed editing bench. This gives us the privelege, really, of looking at a film frame by frame, backwards and forwards, the same as full time critical study students can do with a book. The kinds of films we look at are a historical spectrum of films which are acts of will to express an inner vision. This goes all the way from the 10's and 20's up to some of the newer forms of film art involving computers and video.



"All the attributes assigned to God could be the characteristics of biological entities who have evolved into something as remote from man as man is remote from the primordial ooze from which he first emerged."

D: Could you give a couple examples? Do you work in the Hollywood film, let's call it, as well as the independent film?

R: OK. In the Expressionist Cinema course we concentrate on the avant-garde, independent, experimental film. That is, most of those which are created by one person or a small group of people. And it's heaviest on the avant-garde film in Europe and America. In the 15 weeks in the semester, we actually give a very good accounting of independent film history. And it involves the possibility to look at the absolute classics of avant-garde filmas well as some that they would never ever see otherwise. All of which offers something to learn in terms of how this artist saw the world through his or her eyes. And how that vision got transmitted through the medium of film, onto screens so that they and others might see them. Whereas in the Film History course, I definitely find it a strong necessity to give perspective not only of a wide range of film forms in the avant-garde, but also to place them in context, in perspective with Hollywood film, with the foreign narrative feature. I think that's absolutely necessary. In fact, it's really a survival skill for the independent filmmaker, to be able to look at Hollywood as 'object' with both respect and disdain where they are both deserved.

D: Some films can be looked at again and again. And to have someone like yourself who tells one what to look for, and how this got there, I think it's very good.

R: That's right. It's a way of peeling off layer after layer of the celluloid of cinema. I don't think it's necessary that a student agree with my point of view. In fact, I should hope that in many cases they would evolve a different opinion. But, that it raises into question...

D: Intent?

R: Yeah. So that they re-appraise and look more closely at something that they might not have otherwise. Another thing that I feel is very important in the short time that we have, to relate film to other arts as well, because it does not stand alone. There are some films and some filmakers whose work, whose career, whose forms of their films, show very direct linkages to dance as in Maya Deren and Yvonne Rainer; or painting, such as Ed Emshwiller and Robert Breer.

D: Well, so many of the independent filmmakers were painters, sculptors, or whatever medium, before they came to film and they have a background of years of that.

R: It's really a way of looking at the world and a matter of what sort of values does one want to extract out of the world. that has to do with the aesthetic attitude, and that is what is shared in common with the artist more than specific bridges and linkages here and there.

D: It has taken some people a long time to accept film as an art form, and photography is finally being accepted too.

R: As Susan Sontag pointed out in her recent book "On Photography," that's only been a phenomenon of the last ten years. And I've seen the same thing happen in film. And the same thing is happening in video, which is yet another kind of audio-visual language.

D: I enjoyed what you did in your class with CITIZEN KANE, using the slides. You talk about focal concepts throughout art history and how they were used in KANE.

R: I like to do that when I can. No film exists in a vacuum. So, just as the student should keep in touch with the relationship of film within the greater aesthetic matrix of Western Art, also should we try to keep it within the framework of socio-political happenings, events.

D: Do you want to elaborate on this?

R: Well, just as no work if art exists in a vacuum, it's even more so for the film. When one gets into narrative modes, that is especially true. I think that going into long, drawn out definitions or explanations of film in terms of pop psychology and sociology is often less than useful. But at least some kind of overview, some kind of anchor points that are very strong should not be lost sight of. How is it relating to society at large in terms of history, in terms of polotics, in terms of even wpirituality? One can get off on any point of the compass, ad infinitum, and I Don't feel that is our role here, but at the same time, just as the individual artist is not completely remote from the great flood of history that goes on unless they perch on a mountaintop, that one finds if not imediately, in retrospect, that your film has quite alot to do with the way it was made and when it was made, as well as the dialect of its expression on what else was happening; whether it had to do with reaction to Viet Nam or any other thing. But most of the films that are good, that are enduring pieces of art, are those that arose in response to very vital feelings, coupled with the skill to carry out that ambition.

In order to understand a lot of contemporary avant-garde filmaking, one must get some inkling of what intent was there. Often, it's going in the opposite direction. Rather than having a film which is made out of sheerspontaneous aesthetic intuition, and then we look at it afterwords and try to make some kind of analysis of it, often the analysis precedes the making of the film.

This shares in common with a lot of what is happening in painting and in sculpture and especially performance. With many of these works, unfortunately, the idea behind it is such that the actual execution and viewing of the work is anticlimatic. Like a lot of Taka Iimura's films; after the first four minutes you get the idea and then you just wait for ut to finish, since it holds no more surprises.

D: I've seen a few good structural films where it can continue and to an extent that even the continuation of it's own structure is a surprise.

R: Which makes it a good structuraal film.

D: ;which makes it a good structural film.

R: Michael Snow makes many films in which not only does it arise from some kind of pattern, some kind of plan, but it's actually like the generation of some kind of rhythm and even chance. Just like John Cage's music. Some of it is in one tone or it is very straight out and premeditated. And others that permit and encourage that whole part of the universe which is within the toss of the dice and the chance factor.

D: Audience participation where you don't quite know what will happen.

R: Yeah. So that Heisenberg has as much a role as Descartes. This is the one way that art is going.

D: How do you see where film is going? Or do you think about that?

R: Where film is going? I think about it alot. But there are no easy answers. In fact, I ask people that, other critics and writers that I talk to. Some of the more informed really don't want to venture an opinion as such. Because it has too much to do with the ground that belongs more properly to race horses and astrology.

D: Predictability?

R: Yeah, Yeah. Because I think that ultimately it demands the prediction of where the world is going. Where this country is going. And, if you know that, then I think one could predict with more accuracy where film is going. But some things are clear and that is that some people are not going to make fewer films, they are going to continue making more films. And as more and more students come out of the schools even more films are going to be made. In terms of the form they are going to take, I think the one thing that's been clear is that the schism between film and video will be closing more.

D: In what way?

R: In the industry, film and video were at first like cats and dogs. And one either did film or TV. Now it's more common practice for involved, finished, and commissioned works, for some parts to be done in film, and some in video. Many features and commercials, will use whatever media is the most inexpensive and most expeditious at that point. And independent films of course began to reflect that earlyon, as when Jordan Belson and others would use video synthesis within their filmmaking.

D: Why do you think there has been such a disruption between the two?

R: There are good reasons for that. The only thing they share in common initially was the resultant of a moving image. But also, in terms of the technology, the training in order to use it, the accessibility of the tools, even the way that one needs a completely different delivery system to view the finished work.

D: I would say that a great deal of it would have to do with the type of image that comes across. You can shoot something with a video camera and shoot something with film, get you final processing, and the quality of the film is going to be very different when it's projected in a dark room on a big screen, very different from someone sitting in front of a video playback in a room where they can come and go! and make a cup of tea.

R: That's right.

D: As well as the quality of the dot system that gives the kind of grain they have. Maybe artists would be concerned about that. I think an individual, an artist, can understand any technology to get to what they want, but it seems more are beginning to come around to find that video will satisfy their wants.

R: For certain things, yeah.

D: I also think video will become much more sophisticated.

R: It is already. It's interesting that within theatrical film viewing, in terms of a moving image which is seen by the public at large, the projected film image and the video image are coming closer together all the time rather than farther apart. Because now the common exhibition practice in the theaters is that Eastman color is used now for almost all the prints and Technicolor is rarely seen. Also the general quality has fallen down a great deal. The theatres have gotten much smaller, so the image has gotten far more video-like in terms of it being small, grainy, and soft in the blue part of the spectrum. Whereas, on the other hand, video has been getting larger and larger with video projection becoming more commonplace.

TO BE CONTINUED...

LETTER FROM THE EDITOR

As publication of the first Spring issue approaches eminence, I realize that it is still a long way from being a solid piece of work from which the general community, artists and otherwise, can get a sense of what this place is all about. In March, we'll be posting notices soliciting specific articles about each week's events, so that we can get some feedback on what's happening here. This will hopefully spread the flow of communication in the school.
But for at least the past three issues, the EYE, as it was once called, was put together almost totally by one or two people. So, it's really impossible to get any kind of representation of the kinds of things going on here. I've heard nothing but complain about this paper ever since I got here last year, and doubtlessly, there will be plenty about this issue.
I would really like to have a staff of people who are willing to write about what's going on in their classes, in the graduate seminars, guest lectures, etc. There are alot of important artists coming in and out of here; don't you think people (especially prospective students) ought to know all about that stuff? There is a tremendous amount of potential in this little mini-culture of ours, and of course, it is really fucked up in a lot of ways. If we take ourselves for granted and continue our culturally inherited isolationism, we're going to lose this school to the ominous throws of the Nursery Cadet Militia, dribbling baby food on corregated cardboard. So, please people, I know you have nothing to say, and who really has the time anyway, right? But, ultimately, we're talking about SURVIVAL, so let's start reaping the labor of our fruits.

Sincerely,

women IN history 2

By Nancy Fink

The need for a women's history in today's world is essential. Without it, our understanding of entire societies is warped and misleading. By excluding women, (infamous and otherwise) their lifestyles, and thei roles, historians have displacrd an integral and significant element of our human understanding.

Recently some 'real' historians (as opposed to social historians) have written about the women's movement. Their new focus was originally written in response to the feminist movement of the sixties and the renewed interest among women in our past. (History is, after all, a commodity dependent on the market like any other in a capitalist society.) These new books are welcolmed but are still quite limited in their quantity and information.

After deep ihvestigation into the life and work of Frida Kahlo, I was amazed by the lack of information available. It is significant that there does not exist a single monographic study, no reviews, and practically no critiques of her complete works to date. The only manifestation of her life exists as a museum which Diego Rivera dedicated and named in her memory. This museum is a sanctuary and monument that bears testimony to her life, her art, and her death. Kahlo, like many other artists, has been completely writtenout of art history. Her fame has proved legendary, but her artistic reputation is not commensurate with her stature and importance.

Kahlo was probably one of the first women artists who dared to challenge the existence of feminine taboos in her art. Her work was personaal, autobiographical, stmbolic, and fantastic. In 1932 she completed the painting "Henry Ford Hospital". It is a self portrait of the artist hemmorhaging in the Ford Hospital in Detroit. Tears are streaming down her mface as she undergoes one of a long series of miscarrriages. Attached to her pelvis by strings are her unborn fetus'. Through her art, Kahlo expressed the traumas related to the biological crises of female sexuality such as birth, Caesarean section, miscarriages, and menstruation. Kahlo's greatest desire was for a child she could never bear. Her power as an artist was exhuberant and expressive. She painted her life as a woman by clearly representing her pain, illness, creativity, and charm.

Frida Kahlo was one of the first woman artists (or any artist, for that matter-ed.) to give aesthetic form to the drama of her biological existence. She addressed herself and all women directly and intimately. Yet, as one of the most important artists of our time she is almost unheard of. There is no doubt that her position as a woman, and a third world woman at that, has contributed greatly to the fact that she is not more widely known.

Of the feminist books in existence, he majority of them deal with the history of feminism and feminist leaders in the same manner that most white male historians deal with their history; that is, primarily dealing with the "history makers", or the leaders, whomare also white, protestant, and key figures in politics, industry, or the military. Hence the majority of our feminist literature is composed of white middle class ideologies. The National Organization of Women (N.O.W.) is a concrete example of a group fighting for its own bourgeois beliefs. In many ways N.O.W. is providing a backward force in the women's movement in that it is not providing leadership for women to understand thatthe only solution to our oppression lies inthe formation of a united class structure across trade unions, race and sex lines to fight the common enemy, and to fight the remnants of racism and sexism within such formations. However, within the framework of a capitalist system, N.O.W. is growing and achieving reforms only among its middle and upper middle class housewives. It is certain that in years to come the N.O.W. and such figures as Gloria Steinem will be in-

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PURPORT

The ultimate goal in practicing *yoga* is now clearly explained. *Yoga* practice is not meant for attaining any kind of material facility. One who

LAURA KIPNIS

LAURA KIPNIS: THE LOGIC OF TELECOMMUNICATIVE DEFILEMENT

The work of Laura Kipnis in the Diego Rivera Gallery from February 6 through the 17th, marked one of the few attempts at the Art Institute to deal with the relationship between discursive language and visual art, specifically, photography. She might have been (but wasn't, as it turned out) inspired by the presence of Victor Burgin, the English photographer and semiologist, who appeared here on several occasions last year, notably in December's Symposium of Critical Inquiry. Burgin combines words from magazine ads with images of working class people and neighborhoods to emphasize a disparity of values, the depravity of bourgeois culture, and its methods through media of perpetuating a reifying consumerist ideological abjectivity. He maintains that all art is, consciously or not, propaganda for one's ideological stance, and therefore, socially and politacally motivated.

Laura has attempted to structure her piece in an enormously more complex and emotionally charged way than Burgin, who contends that aesthetic (and linguistic?) complexity is of no relevance to the pressing issues concerning the proletariat, given that the education required to understand such complexity is barred by socio-economic conditions to all but the bourgeoise, and that such cognitive powers as are thus attained are in no way congruent with social revolutionarey change.

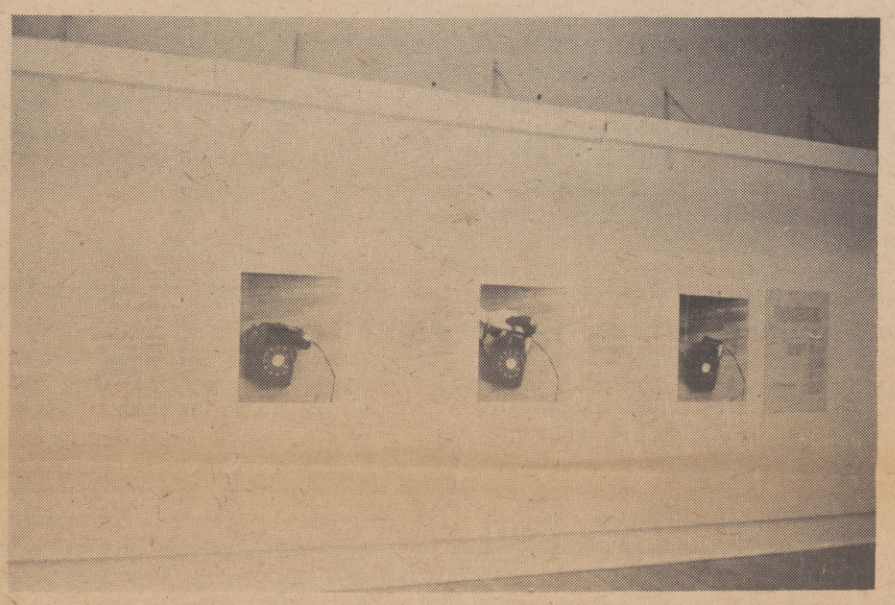
Her show consisted of four word charts, describing purortedly, the structural significance of an obscene phone call (i.e. "I want to stick my cock up your ass") interspersed with four large photographs in sequence of a telephone whose receiver is picked up by a woman's hand. On the next wall is a grid-like display of four large close-up photographs showing lips puckered, a hand held corkscrew, buttocks spread apart by two hands, and and an open mouth, respectively. (The rest of the piece consists of one large photograph of a woman's chest and another series of etchings, (I think) mention of which I have intentionally omitted from the review, simply because I didn't understand it. See the picture.)

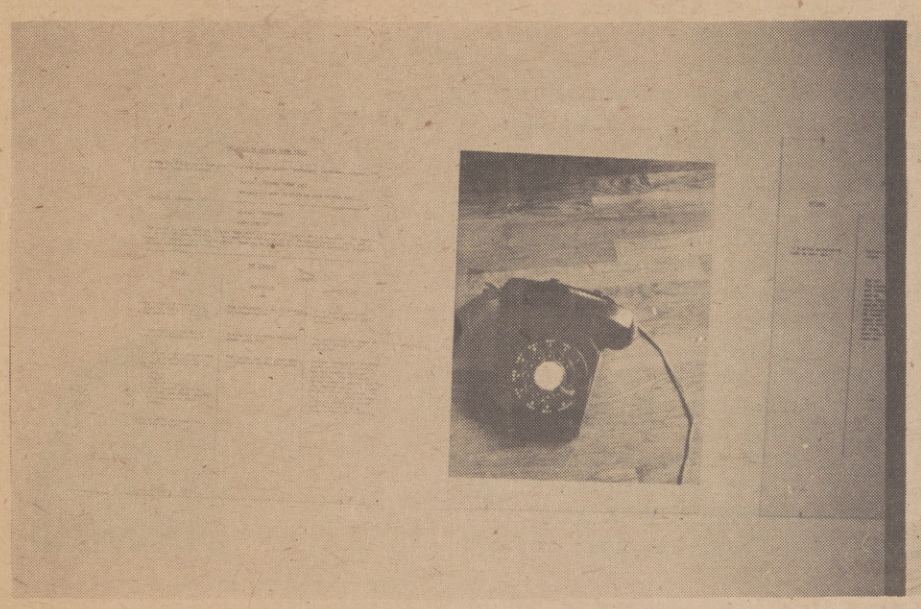
Unfortunately, the work seems to fall contrary to itself on a number of issues. For instance, it is stated in the piece that an obscene phone call is inappropriate to it's medium, which is, I think, a misconception. It is of course correct that such a call is socially unacceptable behavior, but by its very nature the telephone is the ideal instrument with which to communicate at a distance what one cannot or wishes not to communicate personally. If, for instance, one's sink is clogged, one doesn't write a letter to the plumber if the need is to be fulfilled with any kind of immediacy. Likewise, the obscene caller's release depends not so much on his own action as on the immediate reaction of the callee, which is, like any response, the product of the receiver's conceptions about the message and the sender.

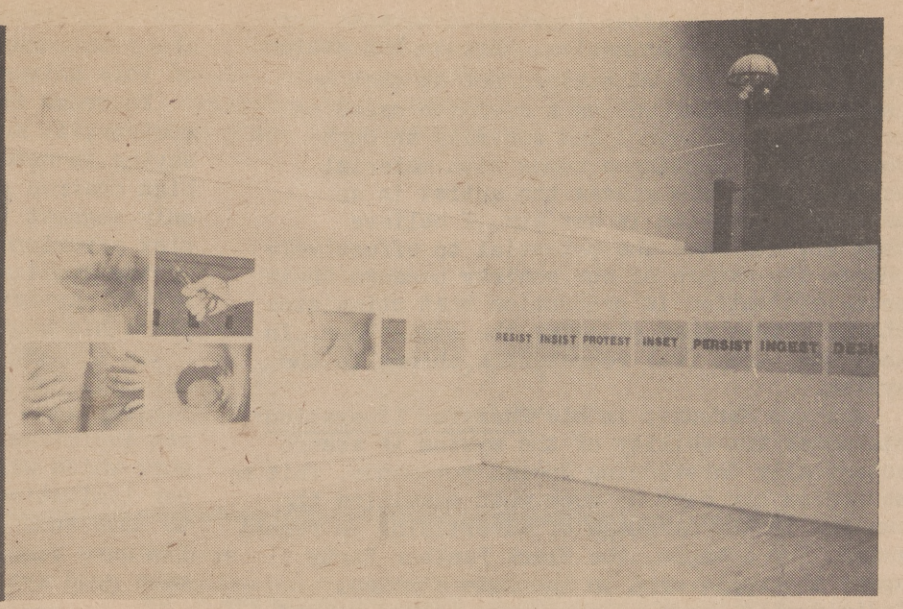
Of the six factors that Laura states as constituting a speech event--addressor, addressee, context, message, code, and contact-- she graphically depicts only four, curiously ommitting two significant factors, the adressor and addressee, both of which are obviously necessary if any communication is to take place. Since she herself states that the "act of communication is derived from the union" of all factors, this writer is led to conclude that this specific act of communication, the work itself, is incomplete. It is infused with symbolic references to perversion, orality, impotence and anal rape, yet in the context of the work's supposed intentions these references become insignificant. This is not to say that these are not relevant social/psychological issues, and, therefore, among the artist's materials. It is noted that the caller's message is not really a signal if intention to commit the act described, but symbolic of a greater condition (mental sickness) which precedes the speech event and is at once altered and perpetuated., not by the call itself but by the callee's response. But, because of social nature of the phone call, we can assume that a negative emotional response is certainly expected and desired by the caller. Therefore, it is Laura's failure, however, understandable, to document or describe the actual process of communication that took place, or to create one, which leaves the notion of the nature of interaction, (a topic to which we are somewhat blind) stranded.

In addition, I find the use of photography in the piece somewhat stilted, for they are relegated to that level of servitude which photography is primarily enslaved by newspapers and magazines, as captioned illustrations bearing no dialectical relation to its subject. The sequence of pictures of the hand picking up the telephone receiver illustrates the typical response to its ringing signal, but the structure of photography itself as a sensory extension apparatus, and the corelation between the camera and the telephone as media which involve distance in the subject/object relationship would have been, I think, a more interesting model on which to base the work. The photographs were a bit like obscene phone calls themselves, in that they got their intended reaction, but no further reaction was necessary or, perhaps, intended.

A sign must be a cliche in order to perform its function. We know the greater event signified by virtue of the repition of the relationship between the sign and its object. But in this work there seems to be a basic confusion between the concepts of sign and symbol. In so called "semiotic art" the reference to the signs own function gives its meaning, and converts it from "signs of the times" to a symbolic transformation from thought to material reality.







ONE DIMENSIONAL ART

by Alan Parks

"With the collapse of Academicism in the late 19th century, the artist achieved freedom of expression, but the price he martist paid for this freedom was costly."

R. Mondini

Anthropologists studiying primitive societies have recorded many examples of what French ethnologist Lucien Levy-Bruhl called "mystic participation." Basically, it is the idea that, besides his own soul, a man also has what Jung called a"bush soul", a kind of psychic identity with a plant, animal, or inanimate object. The object and the man share the same fate, so that any damage done to the "bush soul" is also an injury to the man.

Carl Jung believed that mystic participation has been stripped from our world of things. (Man and His Symbols, pg.45) But I think that Jung should have watched more television before making such a statement.Nowadays, even though noone would admit to such a superstition, it is not unusual to see or hear advertising which suggests that a person can mystically identify with certain commodities in the marketplace. The most obvious example is the automobile industry. Cars are rarely advertised as efficient means of transportation,but emphasis is placed on the image that they represent. Buyers purchase the image almost more than the car itself. It can be said, then, that a woman's bush soul can be found in a "Fox", and a man's in a "Stingray" or "Cougar".

Artist's want toplace their soul into their work. It is done for very different reasons. What supposedly motivates the artist's quest for psychic identity is not consumerism but creativity and its products. The artist labors *to produce radicaally new ideas or new ways of* seeing and does not paint or photograph or write solely for the pleasure of consuming the materials. The artist shapes experience. When one looks at a painting, for example, one's whole sense of humans and their relationship to the world around them might change. In the end, the person viewing the painting is no more than a consumer, unless he takes some form of action after having seen the work.

The artist is often frustrated because our system rewards consumerism. Marcuse has stated that order is not maintained not so much on physical coercion but on a coercion based on promises of affluence and security through consumption. Happiness comes with material accumulation.This places the artist in an untenable position in society. I believe that artists have the potential to effectively change the nature of our society because their prime motivation is production that stimulates change rather than placates the status quo. In this way, they (we) represent a threat to the system.

Herbert Marcuse, in his"Essayfor Liberation", discusses the ability of the system to absorb potentially threatening social movements. This m mechanism can best be seen when examining the changes in the language of advertising in recent years. For example, the Black Panther Party upset the apple cart in the late sixties. Individually, most of them were either killed or absorbed into the justice system and their ideolgy was absorbed by advertising. Suddenly, blacks were appearing on television promoting "revolutionary" new laundry soaps. Even more recently,the woman's movement is under siege (see article by Nancy Fink-ed.). This movement realized that what was once experienced as personal and isolated anguish was experienced by women universal and caused by the existing social structures. The "movement" has brought about some changes in this system, but these efforts have also been coopted. TV products are now offering women"new freedom," not to mention "you've come a long way, baby,"etc. Environmentalists have also been affected. Capitalism destroys the environment and then offers the individual ways to purchase escapes and remedies. Smog is no longer a problem if one uses eyedrops. The market has been deluged with "natural "products that only disguise the fact t that society has created problems it may not be capable of solving.

In this way, Our society translates every threatening movement into a marketable commodity. It is clear that art, too, has been coopted. modernism has eased this process of absorption. It has made art inaccessible to the general public and since it can no longer be understood, it is no longer a threat. In The Dehumanization of Art , Ortega y Gasset states:

> With the objects of modern pictures, no intercourse is possible. By divesting them of their aspect of 'lived' reality, the artist has blown up the bridgess and burned the ships that could have taken us back to our daily world. He leaves us locked in an abstruse universe, surrounded by objects with which human dealings are inconceivable, and thus compels us to improvise other forms of intercourse completely distinct from our ordinary ways of things.

Mondini states in his book Modernism: Historical and Contemporary Implications that "...with the emergence of modernism there is an intrinsic ALIENATION (ed.) between the artist and the public." He also quotes marcel Duchamp as saying: "Before, painting had other functions. It could be religious, philosophical, moral.Our whole century is completely retinal..."

Thus, art as a viable mechanism for change is sterile. The stereotype of the artist as an outcast, weirdo, or someone who is always starving is not entirely unrealistic. But we are not to be taken seriously because we are not understood except within the context of these stereotypes. "Thus emerges", explains Marcuse, "a pattern of one-dimensional thought and behavior in which ideas, aspirations and objectives that, by their content, transcend the established universe of discourse and action are either repelled or reduced to the terms of this universe." (One Dimensional Man, pg.12)

In order for art to become revolutionary in society, it must be re-humanized. I am not saying it need be simplified, to be fed to the high chaired public with a plastic spoon. I only suggest that it be coherent, and that complex experiences and emotions can be made lucid by the application of less technique and more mythic participation. An artist must strive to place his soul in his work.

As members of this society, we share in its defects. But as artists, we are in a position to clearly see and begin to heal the wounds. It is not individual genius but social forces at work which will enable us to see and expand our limitations. Is it not our responsibility to make such knowledge available to all? I'm sure some will say "yes, but that doesn't make good art."

"Then what is good? The obsessive interest in human affairs plus a certain amount of compassion and moral conviction, that first made the experience of living something that must be translated into pigment or music or bodily movement or poetry or prose or anything that's dynamic and expressive. That's what's good for you if you are at all serious in your aims"

Tennnessee Williams

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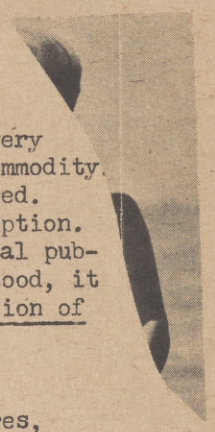


the criminal code of the common or unwritten law.

Of course a person who exposes himself accidentally for some medical or artistic purpose breaks no law. The police must prove an intent to the exposing in a willful and sive manner. Most of the exposure laws spell this ever, since the defer claims that the exp dental, the courts look at this exc

In one case, his automobil side of the costia Riv lumbia. was c cours wer

AN EDITORIAL LETTER TO THE ART INSTITUTE STUDENTS AND ADMINISTRATION

The students of the San Francisco Art Institute have been suffering too long from the disastrous management and neglect of the administration. Our "new administration" seems to have fallen into the same saame pattern of ignoring the students' needs as the last administration did. All our New Leaders seem to be concerned with is keeping the faculty, staff, or trustees happy; or salvaging ' the school's deficit economy. In recent years students' needs have become the bottom of the pile of administrative priorities, and unfortunately this seems to have become the accepted order of things with these new administrators.

So the "new blood" comes in and finds the school a mass of bureaucratic tangles; deficits and demanding,conflicting interest groups all fighting for their piece of cake. So the first thing to do is to listen to some of the demands of these interest groups, and aquiesce to them. Failing to heed to the financial burdens of the students they give the faculty a monstrous 42% salary raise in one lump,sum. EVEN MORE UNBELIEVABLE than the sum, is the administrative declaration that all 42% of this money will have to come directly from THE STUDE TS' ALREADY EMPTY POCKETS, in the form of a directly proportionate tuition hike. This incredible shafting of the students cannot be blamed on the lack of alternative solutions. The administration did receive such suggestions from the student body, in an attempt to alleviate the students' already critical financial burdens. The administrative budgets and staff should have been, and could have been, cut drastically to help pay for the faculty raise. Their present actions can only be seen as a severe lack of concern for the students.

The current parking problem is yet another typical example of the gross administrative neglect students must endure. Who ever heard of an educational institution that doesn't provide parking facilitiies for its students??? WORSE YET, is an institution that doesn't even concern itself when the only parking available to its students is taken away by Quasi Nazi legal abuse. While the administration has known about this problem for over a year, they chose to ignore it until the signs went up, two weeks before the new ordinance became effective.

For the record, they have since then written one complaint letter to the Mayor's office in protest, finally. We can't even get them to fight for our right to park our cars on a public street. That's pretty goddamn pathetic! The staff, it is important to mention, has their own parking lot, unaffected by this ordinance. Tickets are being strictly e - forced, at ten dollars a shot. If you are a student here, and have a car that you drive to school for your three hour class, this thing is going to be one BIG PAIN IN THE ASS!!! And the administration hasn't lifted its little finger to help us.

If the administration is impotent legally, in obtaining students' rights to public parking, then it is their responsibility to provide some kind of alternative "safe" parking, IMMEDIATELY. There is no excuse for a lesser course of action.

Finally, our new administration is changing the recruiting/admissions polic of this school so they can begin to actively recruit high school seniors and juniors for enrollment directly from high school. This action will only serve to change the entire nature of SFAI drastically. The entire curriculum will have to be restructured to accomodate these younger students, causing a major problem for both students and faculty. A lot of readjustment and patience will be in order. SFAI as we know it now, despite its problems,

could never give the kind of rich, provocative environment it is capable of while accomodating or attempting to placate the inevitable insecurities of a massive influx of younger students direct from high school. But it has become obvious tha QUALITY OF EDUcatiuvv CATION is the furthest thing from the minds of our administrators.

Like it or not, we now have no place to park for more than two hours, and by next fall the tuition will be up almost $400 with other proportionate raises to be doled out shortly. We'll be facing the the increased problem of younger, less directed, even more "needy" students floundering around our open structured studio classes. And of course they'll be floundering without any administrative concern for their plight.

There is obviously a drastic need for change in the administrative policy towards the needs of the students here at SFAI. We pay the bucks that keeps this place open, and have a right to demand that our needs be satisfied. It would behoove the administration to concern themselves more with who this money comes from and how to give us our money's worth, for this will determine the eventual viabilty of this place as an educational resouree.

Lane Porter Starling

SFAI Student Questionnaire:

Faculty, Staff, And Student Senate requested this poll in an attempt to determine the level of satisfaction among the students here at Sfai.

Dear Friend:

After you have given this product a fair trial, will you help us by telling us what you **really and truly** think about it? Your name is not required and no stamp is needed. Just fold, seal and drop in mail. Thank you very much.

Have you ever used another product for this problem? Yes ☐ No ☐

If "YES" what brand did you use?_____

How many different times have you ever had this problem?_____

Where was the primary location of your current problem?

Head ☐ Body ☐
Pubic Area ☐ Other ☐_____
(please specify)

What other members of your family have suffered from the problem in the past year?

☐ Husband
☐ Wife
☐ Children—number _____

What is your total yearly family income?
Under $5,000 ☐ $5,000-$9,999 ☐ $10,000-$14,999 ☐ $15,000 & Over ☐

Age: _____ Sex: Male ☐ Female ☐

What city and state do you live in?_____

The grey silk dancer
and her silver shark eyes
(silver as my ashen bones)
her luring arms
her bracelet legs
and her ice dance:
a long blaze that raged
through my fibers,
tracing her steps
her ice dance
her deep water sorrow.

-Bob Trippet

Debora Tyall
(please return)

It 's not just the road that seems familiar

An equestrian since I was eight
I come into my
twenty-first birthday equipped with a
Cowboy fantasy.

Cowboy drives a cream colored falcon,
picks me up hitch-hiking,
trying to get to work by nine.

It was early
clouds hung close
I was wearing my patchwork skirt and my
cowgirl legs
standing on what little land
that could be called
Prairie
around here.

Cowboy says he's been calving all night.
There was a dry river of green
trailing between his thick fingers.
He smelled like fresh placenta.

I felt as heavy as the great sky.
I couldn't hear him breathe.

When it is just me
and the planet
I have sensibilities.
I come equipped with myself,
[redacted]
aim my eyebrows
level with the horizon.

Sometimes I am the cowboy;
wearing the heavy boots of an
illiterate, understanding anarchist.

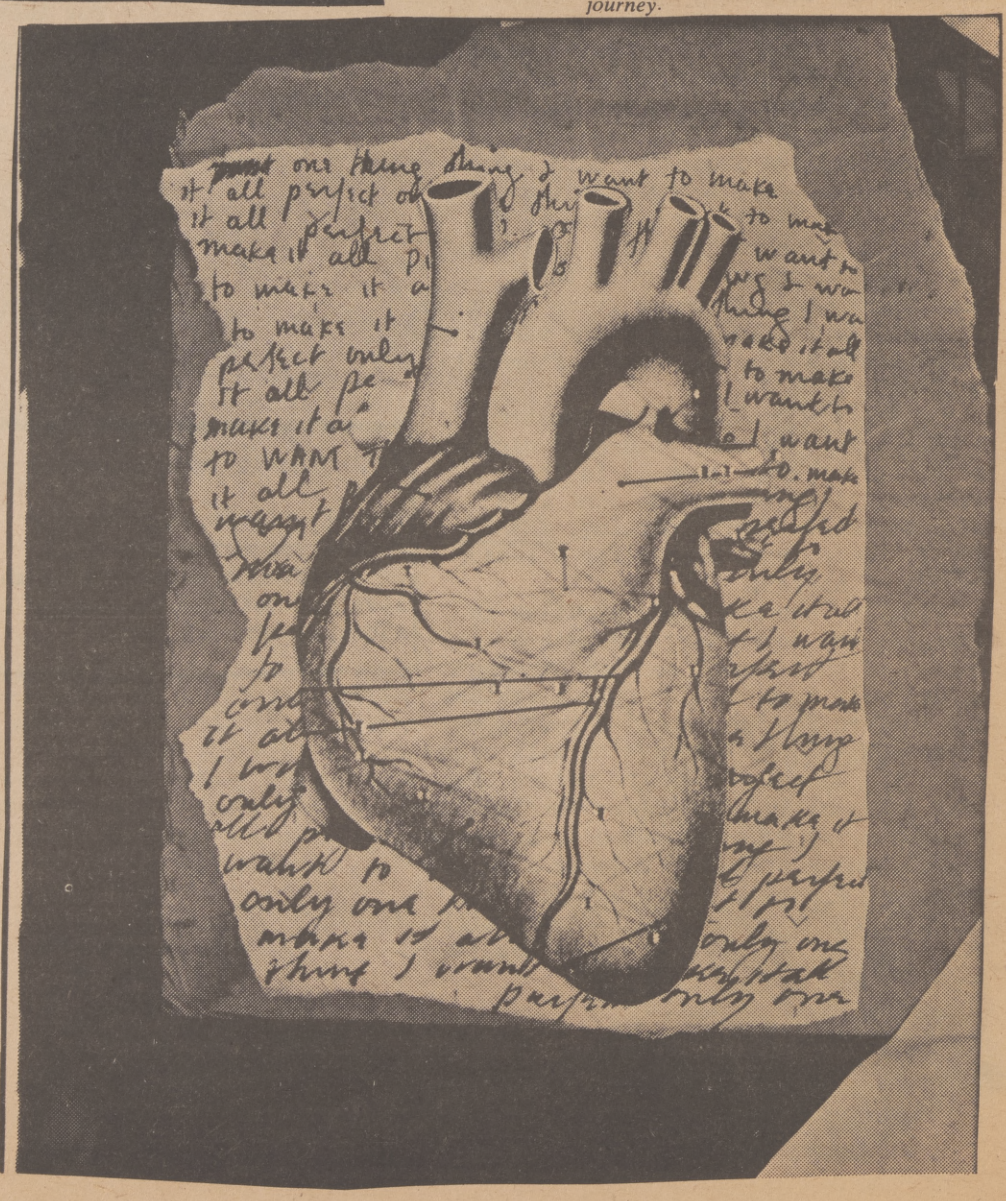
I sing to [redacted] herds of cattle
feeding on [redacted] loco weed
in my mesquite heart.

Squatting in the shadow of granite
I am dusty brown,
folded over my strong calves
envying the cowboys their
Bravado.

But as quietly as their beards grow out,
[redacted] orange coals turn grey,
I braid poison arrows in my hair

It is a lesson
of history.

Barney and Betty Hill with their dachshund, Delsey, who was with them on their interrupted journey.



cluded in the prominent white feminist literature.

But what about the masses of women whose lives through the centuries have been played out in parlors, cafes, bedrooms, and kitchens?; women who have lent their energies raising children and have had their talents thwarted by husbands, Brothers, and fathers? It is essential for historians to study and present the reasons for the impoverishment and imprisonment of the masses of women through the centuries. This type of awareness would be more productive for the majority of women in terms of clear identification with the popular women's culture.

We can learn something from the black history classes now being offered IN MANY COLLEGES. Many of them are classes in black biographies, giving little attention to the masses of black people and almost ignoring black women. This, as in other historical studies, is directly misleading. It fails to give the student any familiarity with the tools of historical analysis that might enable one to understand the world critically, and to take steps to change it.

We have come to the conclusion that black history, women's history, and white history are taught from identical ideological viewpoints. Therefore we must assume that all history is a mass of fiction fused with fact
tinseled
mass of fiction tinseled with fact because it is written from the point of view of the powerful. Almost none of it expresses the plight of the vast majority of the world's people.

This is not to say that the study of powerful leaders is unimportant. it is in fact crucial in understanding the state of the world as it exists. The subordinated role of women would be impossible to understand if we did not understand the role of the men who put us there.

It is also understandable for us to want to seek out the women who"made history". It is necessary to form the identity structure of coming generations of women, and indeed, to the culture as a whole. We should teach our daughters and our sons about these memorable events and the great women that came out of them. However, we should remember that what we can learn from these characters is limited. We must approach history with a broader world view and deal with women, and all minoritiees, because we are in fact more significant than our "leaders" in composing the score of a changing world.

COLOR XEROX COLOR XEROX COLOR XEROX COLOR XEROX COLOR XEROX COLOR XEROX
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The Art Institute has a wonderful Color Xerox machine in the Photography dpartment which is available to all students.

PRICES

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21-50prints----------55/ ea.

51-100 ----------50¢ ea.

101-over ----------45¢ ea.

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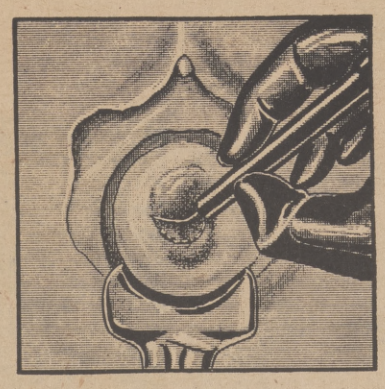
Thank you, gail Hodges



Just a reaction, reaction,
flying hand punch at me.
You, hadn't planned it.
I, saw the swing
and the face,
shouldn't have shown the urge,
but I saw,
I, shall move on.
Seeing hate right then,
made me (instinct, instinct)
induce another round,
then stop, at beginning.
Walk away- I don't want
No sympathy-
thought wrong, you haven't,
let me see often, you,
and in being me,
the first poke, has
knocked me out.

Debbie Burnett

in our next issue . . .

- **The Myth of the "Captive Penis"** . . . *A psychiatrist discusses the commonly heard story of the couple that cannot separate after intercourse.*
- **Motherhood Without Sex** . . . *A marriage counselor relates an unusual case of an unconsummated marriage.*
- **Lust For Corpses** . . . *The strange cases of sexual interest in the sleeper and the corpse.*

NEED FOR CHANGE

HAIBUN

In the winter the white tuft flowers of the rabbit brush are almost indistinguishable from the snow that ladens them.

At twilight
Only a white moth
Lights my way

Peach blossoms on the bottomlands of Northern New Mexico, outward bound and locked, my felt vision crossing the shadow scape.
Rio Grande Red River mud staining cottonwood root.

Walk softly
Now the fog is all
around us

Always the wildflowers promising, nomad, wife, and I traversing the land to the seas, from the translucent chapparal of the Santa Fe.
For the Sangre de Christo and the chola cactus there is peace, I'm always coming home.
Time settling down in the middle distance.

Blue mountains
Orange moon rising
Into storm

FOREST BELL

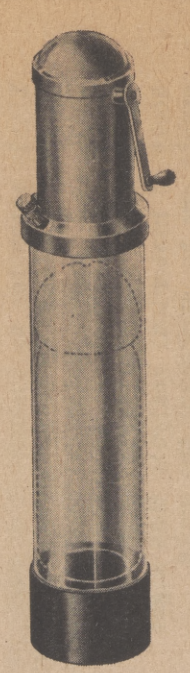
c. 3- 1978

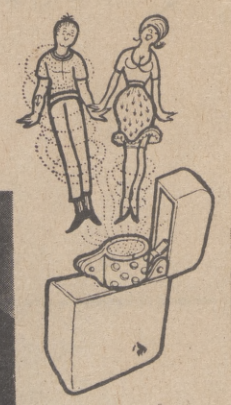
Normal

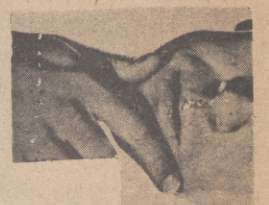
Morphine

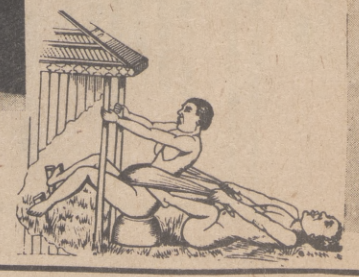
Pilocarpine

Adrenalin
Atropine
Cocaine





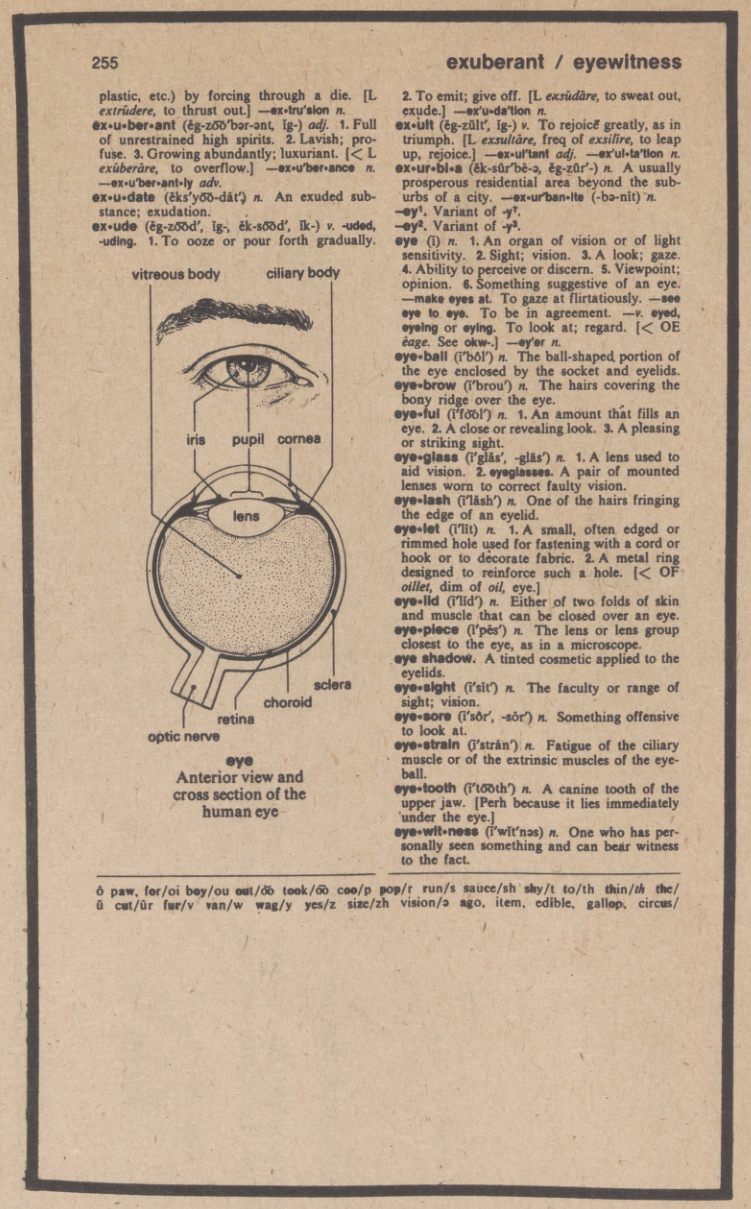




"I thought it was just a heat rash"

SE AYER!

WARNING!



255 **exuberant / eyewitness**

plastic, etc.) by forcing through a die. [L *extrūdere*, to thrust out.] —**ex•tru'sion** *n.*

ex•u•ber•ant (ĕg-zo͞o'bər-ənt, ig-) *adj.* 1. Full of unrestrained high spirits. 2. Lavish; profuse. 3. Growing abundantly; luxuriant. [< L *exūberāre*, to overflow.] —**ex•u'ber•ance** *n.* —**ex•u'ber•ant•ly** *adv.*

ex•u•date (ĕks'yə͞-dāt') *n.* An exuded substance; exudation.

ex•ude (ĕg-zo͞od', ig-, ĕk-so͞od', ik-) *v.* **-uded, -uding.** 1. To ooze or pour forth gradually. 2. To emit; give off. [L *exsūdāre*, to sweat out, exude.] —**ex'u•da'tion** *n.*

ex•ult (ĕg-zŭlt', ig-) *v.* To rejoice greatly, as in triumph. [L *exsultāre*, freq of *exsilīre*, to leap up, rejoice.] —**ex•ul'tant** *adj.* —**ex'ul•ta'tion** *n.*

ex•ur•bi•a (ĕk-sûr'bē-ə, ĕg-zûr'-) *n.* A usually prosperous residential area beyond the suburbs of a city. —**ex•ur'ban•ite** (-bə-nīt) *n.*

-ey[1]. Variant of **-y**[2].

-ey[2]. Variant of **-y**[3].

eye (ī) *n.* 1. An organ of vision or of light sensitivity. 2. Sight; vision. 3. A look; gaze. 4. Ability to perceive or discern. 5. Viewpoint; opinion. 6. Something suggestive of an eye. —**make eyes at.** To gaze at flirtatiously. —**see eye to eye.** To be in agreement. —*v.* **eyed, eyeing** or **eying.** To look at; regard. [< OE *ēage*. See okw-.] —**ey'er** *n.*

eye•ball (ī'bôl') *n.* The ball-shaped portion of the eye enclosed by the socket and eyelids.

eye•brow (ī'brou') *n.* The hairs covering the bony ridge over the eye.

eye•ful (ī'fo͝ol') *n.* 1. An amount that fills an eye. 2. A close or revealing look. 3. A pleasing or striking sight.

eye•glass (ī'glăs', -glās') *n.* 1. A lens used to aid vision. 2. **eyeglasses.** A pair of mounted lenses worn to correct faulty vision.

eye•lash (ī'lăsh') *n.* One of the hairs fringing the edge of an eyelid.

eye•let (ī'lit) *n.* 1. A small, often edged or rimmed hole used for fastening with a cord or hook or to decorate fabric. 2. A metal ring designed to reinforce such a hole. [< OF *oillet*, dim of *oil*, eye.]

eye•lid (ī'lĭd') *n.* Either of two folds of skin and muscle that can be closed over an eye.

eye•piece (ī'pēs') *n.* The lens or lens group closest to the eye, as in a microscope.

eye shadow. A tinted cosmetic applied to the eyelids.

eye•sight (ī'sīt') *n.* The faculty or range of sight; vision.

eye•sore (ī'sôr', -sōr') *n.* Something offensive to look at.

eye•strain (ī'strān') *n.* Fatigue of the ciliary muscle or of the extrinsic muscles of the eyeball.

eye•tooth (ī'to͞oth') *n.* A canine tooth of the upper jaw. [Perh because it lies immediately under the eye.]

eye•wit•ness (ī'wit'nəs) *n.* One who has personally seen something and can bear witness to the fact.

vitreous body · ciliary body · iris · pupil · cornea · lens · sclera · choroid · retina · optic nerve

eye
Anterior view and cross section of the human eye

ô paw, for/oi boy/ou out/o͝o took/o͞o coo/p pop/r run/s sauce/sh shy/t to/th thin/*th* the/ û cut/ûr fur/v van/w wag/y yes/z size/zh vision/ə ago, item, edible, gallop, circus/

Threat to Youth

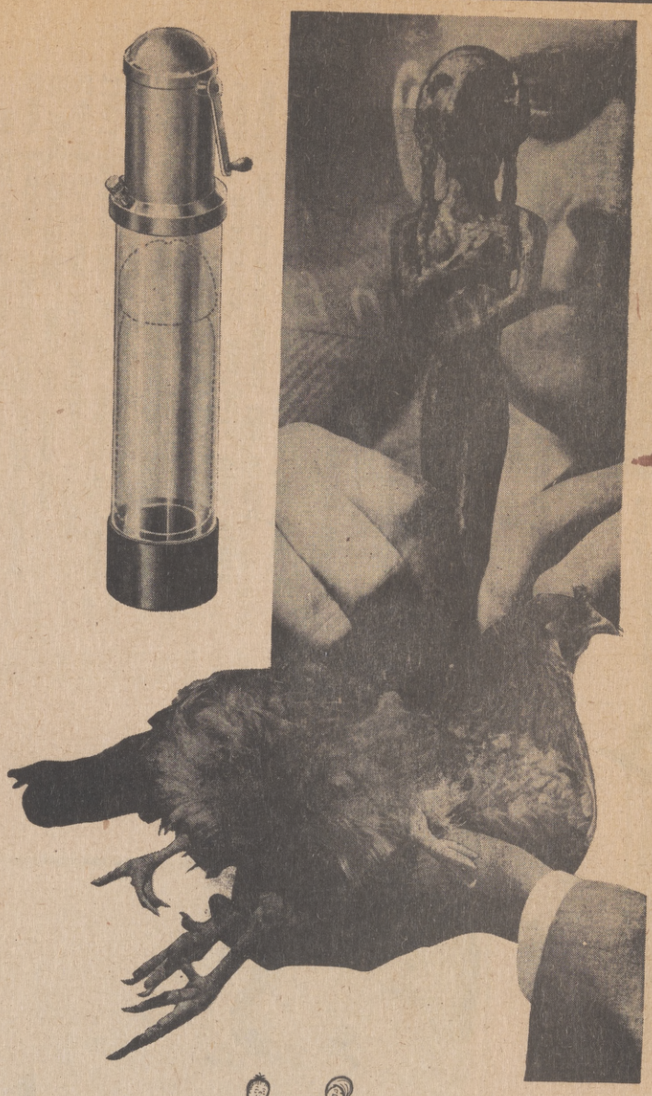
By LESTER DEARBORN

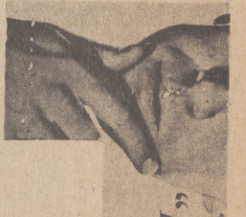
Normal

Morphine

Pilocarpine

Adrenalin
Atropine
Cocaine





"I thought it was just a heat rash"